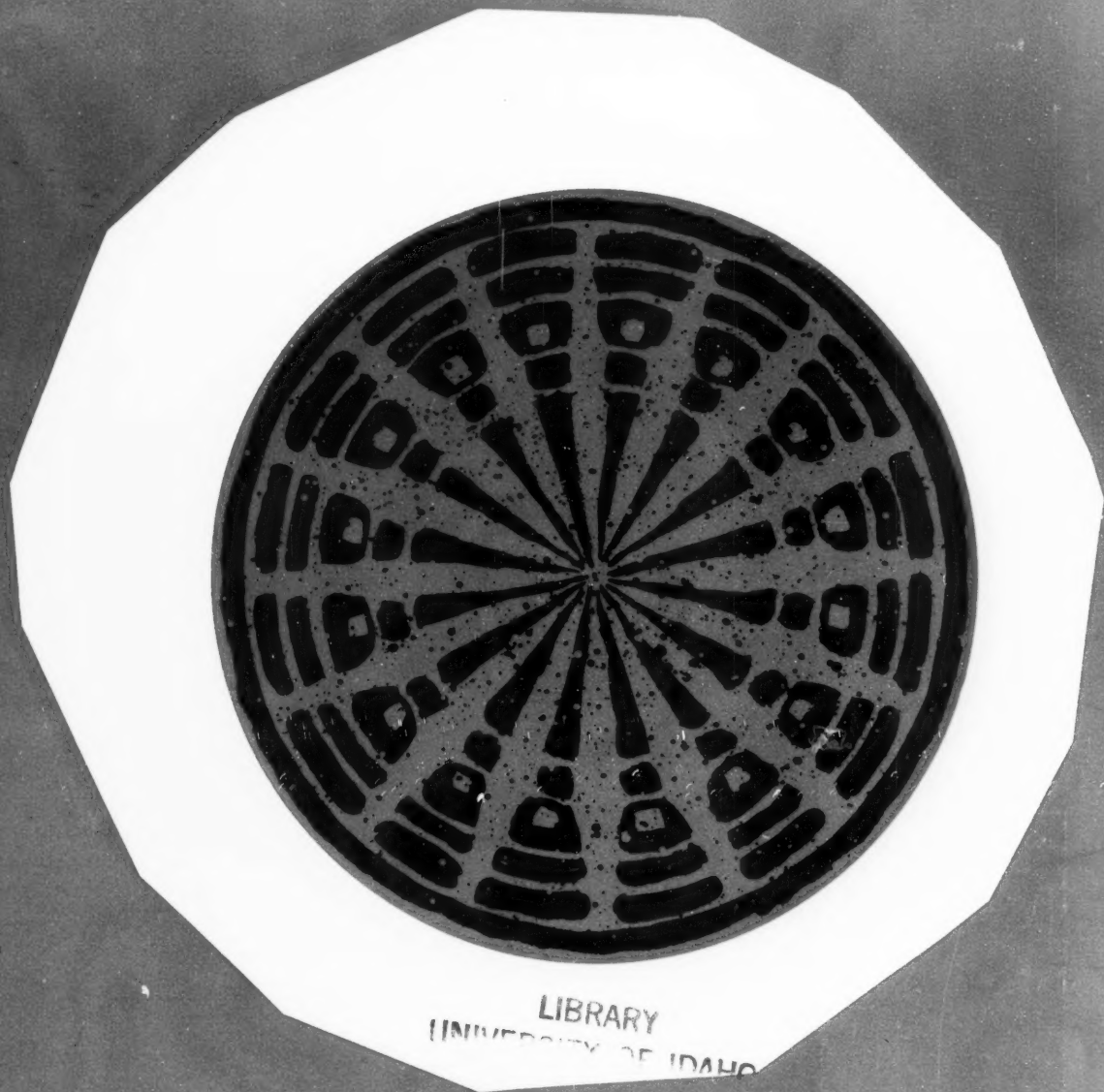


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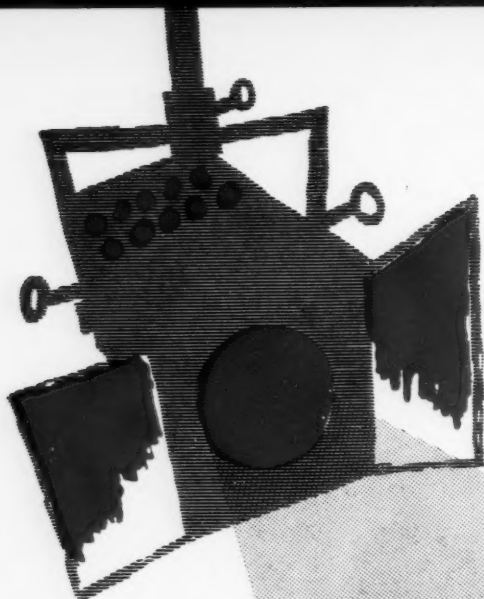
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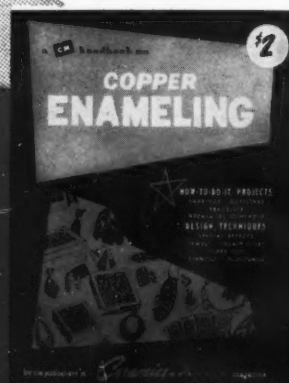
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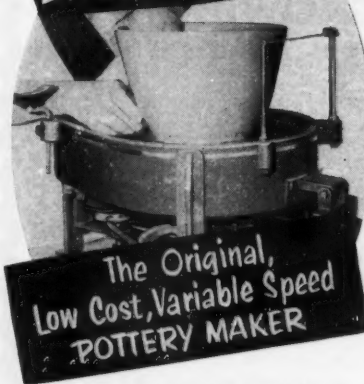
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Volume 5, Number 7

JULY • 1957

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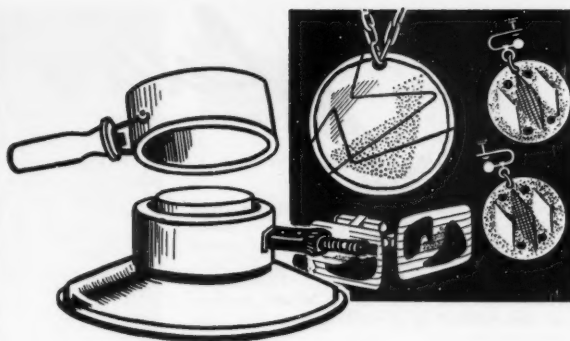
Cover by Robert L. Creager

Ceramics Monthly is published each month at the Lawhead Press, Inc., Athens, Ohio, by Professional Publications, Inc., S. L. Davis, Pres. and Treas.; L. G. Farber, V. Pres.; F. S. Emery, Secy.

SUBSCRIPTION PRICE in U.S.A. and Possessions: one year, \$5; two years, \$9; three years, \$12. Canada and Pan Am. add 50 cents a year; foreign, add \$1 a year. Current issues, 50c; back issues, 60c.

ALL CORRESPONDENCE (advertising, subscriptions, editorial) should be sent to the editorial offices at 4175 N. High St., Columbus 14, Ohio. Entered as second-class matter at the post office at Athens, Ohio, as granted under Authority of the Act of March 3, 1879.

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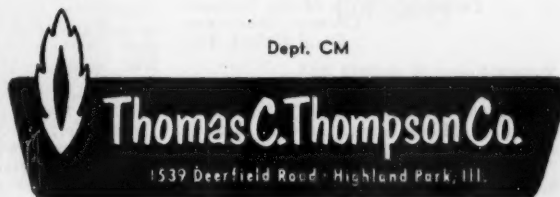
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Letters

THE MIAMI NATIONAL (cont.)

Dear Editor:

Absence from town prevented me from taking part in the recent discussion about juries which was carried in your pages after the Fifth Miami National Ceramic Exhibition. As chairman of the Fourth and chairman-elect of the Sixth Miami National, this subject is of vital interest and concern to me.

I believe I am correct in saying that not one jury since our show was established has escaped some degree of verbal barrage. The signed protests we have answered as wisely as we know how; the unsigned we have felt unworthy of recognition, and have tried to ignore. The group around which the present controversy swirls is made of three eminent men, each independent, each strong, and each articulate. Any decision of theirs required at least two votes, and there was no trace of feeling that any one man dominated the group. They need no defense from our committee. However, their gift of time, energy, and technical knowledge, and their generosity in serving with no honorarium have earned them our deep gratitude and loyalty. Disagreeing with a jury is a precious and often-exercised right in a free society, but impugning the integrity of the individuals asked to serve in this capacity is a denial of their equal right to their own opinions (which they have been asked to make public).

Any show subjecting the fruits of his creation to judgment is a risk to any artist. Each year it is a different risk. Every human serving on a jury—even as you and I—has his own responses to design and execution, and each set of awards reflects the opinion of this one group of people. Perpetual selection of one type of juror would be limiting to growth and thought; all other attitudes would then be eliminated.

A jury must be free. It is impossible for a man to disqualify himself from the things he believes in, whether they show in the work of his students, his family, his best friend, a "name" potter, or a total stranger. Masking the names of artists is an attempt to protect our jury from criticism of being swayed by personalities, but no competent jury could avoid being swayed by techniques. The inevitable differences of opinion between judges, and the closeness of excellence in the pieces submitted add to the difficulties of selection, and might well soften the sting of defeat for an artist, and save him from complaisance when he is a prize winner.

The show committees here have given much thought to the subject of juries, and have developed a principle they feel is sound. We believe in the careful selection of a jury as outlined in Mrs. Dunn's letter in the May issue of CERAMICS MONTHLY, and then seeing that the jury has absolute freedom to function independently.

KAY PANCOAST
Fourth and Sixth Miami National
Ceramic Exhibitions
Coral Gables, Fla.

Dear Editor:

... Concerning the interest created by the "bacon stealing" of Mr. Voulkos at the recent Miami Show, I should think it would be profitable to print an article on "What Constitutes Good Pottery," and have a group of artist-potters contribute

their beliefs to this article. It is my own personal opinion that many of these "new clay forms" belong in the classification of sculpture and not pottery. They should stand on their merits with other clay sculpture and be awarded prizes because of the intrinsic quality, and not because they are different.

BOB ARNESON
Menlo Park, Calif.

Dear Editor:

... What is all the fuss about. I may be guilty of not keeping abreast of the times, but I remember Mr. Voulkos as being a superb potter. Has his style changed? Do you have any photos of his current work? ...

MRS. S. L. WRIGHT
New Orleans, La.



◆ The huge tureen (top photo) took first prize at the Wichita Show in May, 1953. The sculptural piece is from Mr. Voulkos' current production.—Ed.

Dear Editor:

... We think the controversy is very stimulating. Could it be that Mr. Voulkos is really a sculptor and not a bean-pot maker and is, therefore, doing his judging from that viewpoint? Just a possibility.

BARBARA LONG
Oak Park, Ill.

Dear Editor:

... Thank you for airing the pros and cons on the Miami National show. After seeing the work of Peter Voulkos at the

Midwest Designer-Craftsmen Show at the Chicago Art Institute, I came away with a ... bad taste in my mouth. He reminds me of the small child who misbehaves only to gain attention, feeling that adverse attention is better than none at all.

The pity of it is that he really can do fine work, as was evidenced by his earlier work.

(Mrs.) JOHNNIE GOULD
Celina, Ohio

Dear Editor:

The jurying of competitive exhibitions has invariably brought about discord on the part of exhibitors and officials connected with the promotion of such exhibitions. Exhibitions that encourage exhibitors to submit work because of awards are mere *Lotteries*; therefore, if the exhibitor is not fortunate enough to be included among the winners, his attitude should be professional and accept his loss without malice towards the jury members.

The attack on Mr. Peter Voulkos is an example of pettiness and envy of an individual who has made a remarkable contribution to a field that has been stagnant in creative experimentation, new thoughts and new directions for centuries. No member of any jury under any circumstances can be purely objective in his selections, due to his developed likes and dislikes. Therefore, it is understandable that his selection would include those that reflect only his beliefs as to their worth. If the sole intention of the exhibitor is to submit work in order to vie for a cash award, then he must prepare himself to accept the consequences. The purpose of any exhibition is not to set up a competitive ground between artists or craftsmen working in a given area but to bring before the public and fellow artists and craftsmen, new approaches, directions and techniques.

This recent outburst by individuals who are not mature enough to accept an honest evaluation of their work attests to the much needed efforts to bring our field out of the minor niche it now occupies and place it in the same sphere as the important arts.

PROF. PAUL HATGIL
University of Texas
Austin 12, Texas

TERRA SIGILLATA ...

Dear Editor:

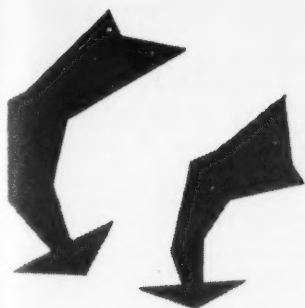
I was delighted to see the article reminding potters of the merits of terra sigillata in the April issue. This beautiful, but much-neglected finish has long been a favorite of my own, and I share Susan Petersen's enthusiasm for it.

Immediately after reading the late C. R. Amberg's description (published in the December 1948 number of "Ceramic Industry") of a method of preparing terra sigillata, which is apparently quite similar to that used by Mrs. Petersen, we spent several months experimenting with our own clays and methods of application. Judging from our correspondence with Mr. Amberg our results demonstrated the universality of his method.

Some indication of the durability, as well as the beauty, of terra sigillata may be seen in the fact that since 1950 we have had on the market, and in the hands of customers in many parts of the country, a group of garden and patio pieces which include bird-feeders, bird-baths, plaques, planters and figures whose terra-sigillata finish has successfully withstood a variety of weathering conditions.

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(Please turn to Page 34)



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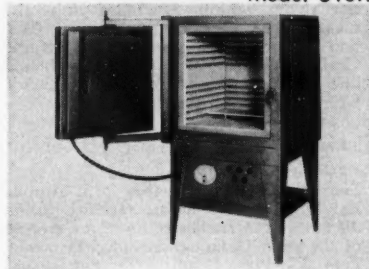
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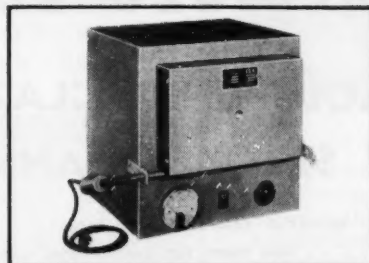
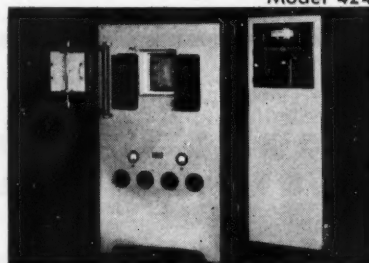
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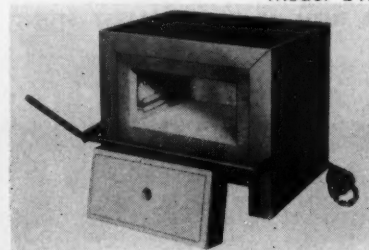
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WHERE TO SHOW

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MAINE, FIVE ISLANDS

August 24-28

★Annual Art Show and Exhibition of the Five Islands Community Club. Ceramics and sculpture included in media. Open to amateurs and professionals. Fee: \$1. Entries must be received by August 10. For details write Dr. Nathaniel J. Hasen-fus, director, Five Islands, Maine.

MINNESOTA, ST. PAUL

November 10-December 23

★Fiber, Clay and Metal Competition for American craftsmen, sponsored by the Saint Paul Gallery and School of Art. Ceramics and enamels included in media. \$1,500 in prizes and purchases. Entry fee. Closing date for entries, October 15. For details write the Saint Paul Gallery and School of Art, 476 Summit Ave.

NEW MEXICO, SANTA FE

August 18-September 30

The 44th Open Door Exhibit at the Museum of New Mexico. For artists of

New Mexico. All media. No fee or jury. Prizes. Entry cards due July 15; work due August 1. For details, write Hester Jones, Curator, Museum of New Mexico Art Gallery, Santa Fe.

NEW YORK, NEW YORK

August 30-September 30

★Washington Square Outdoor Art Exhibit, an international show open to all artists, any medium. Fee: \$3. Jury of approval. Prizes and scholarships. For details, telephone WATkins 9-4302.

OHIO, COLUMBUS

August 23-30

Ohio State Fair open to present residents of Ohio. Ceramics, sculpture, enameling, included in media. Fee: \$3. Jury, prizes. Entry blanks due Aug. 1. For details write Charlotte L. Daniels, 211 West Lima, Forest, Ohio.

OHIO, PORT CLINTON

August 17-18

Fifth Annual Clothesline Show at Port Clinton Waterworks Park. Open to artists living within 30 miles and also members of Port Clinton Artists Club and Cleveland United Artists Guild. Crafts included. Fee: \$2. Entry blanks due Aug. 10. Write Marion J. Cleary, 639 Monroe St., for details.

VERMONT, MANCHESTER

August 24-September 2

Southern Vermont Artists 28th Annual Exhibit. Open to artists residing within 50 miles of Manchester for three months of the year. Ceramics included in media. Fee: \$3. Jury. Deadline for entries and work: August 20. For details write

Director, Southern Vermont Art Center, Manchester.

WASHINGTON, D. C.

August 27-September 27

Sixth Biennial Exhibition of Ceramic Art sponsored by the Kiln Club of Washington, D.C., under the auspices of the National Collection of Fine Arts, Smithsonian Institution. Open to foreign artists, invited American artists, and artists residing in Maryland, Virginia, and the District of Columbia. Fee: \$3. For details and forms, write Gordon C. Lawson, Exhibition Chairman, 19-D Ridge Road, Greenbelt, Md.

WHERE TO GO

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CALIFORNIA, SAN FRANCISCO

July 15-September 15

"American Jewelry and Related Objects," circulated by the Smithsonian Traveling Exhibition Service, at the San Francisco Museum of Art.

CONNECTICUT, NEW CANAAN

through July 10

Eighth Annual New England Exhibition sponsored by the Silvermine Guild of Artists at the Silvermine Guild School of Art.

(Please turn to Page 32)

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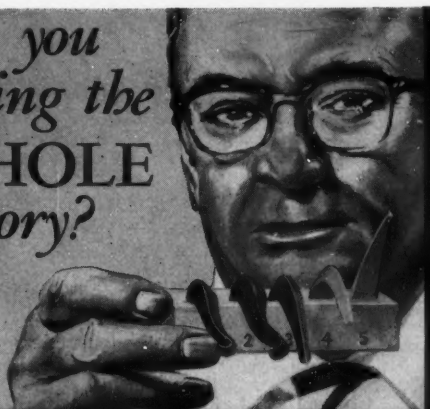
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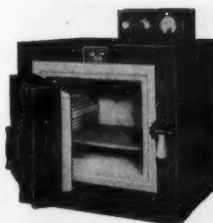
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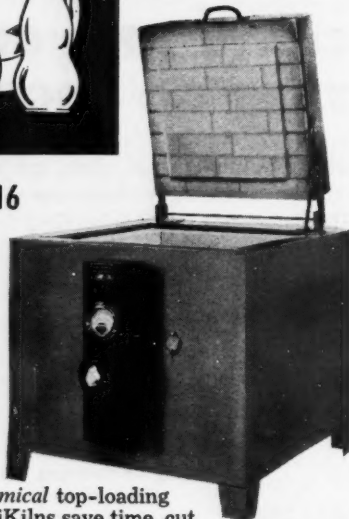
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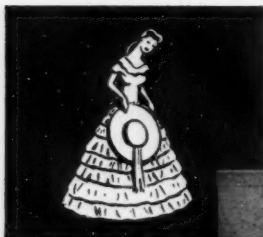
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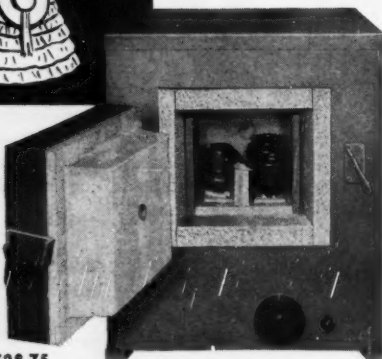
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Suggestions

from our readers

CLAY BLENDER

For making lumpy clay smooth or for blending clays. I find the most useful tool is an ordinary pie crust mixer. The five blades cut much faster than a wedging wire. After mixing, the clay is wedged in the usual manner.

—A. G. Van Kleeck
Columbus, Ohio

similar way by placing them in a large bucket filled with water and smashing with a heavy object. Here again the water will keep all of the glass confined.

—Mrs. Milda R. Troescher
Cleveland, Ohio

DECORATING IDEA

Unusual glaze effects can be yours if you follow this simple procedure.

Cut a copper scouring pad (*Chore Girl*) into small pieces and press them into the surface of a piece of pottery. The clay should of course be soft enough to receive the small pieces of copper. When the piece is thoroughly dry apply glaze and fire.

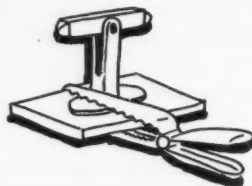
The copper will react with the glaze and create a wide variety of different effects depending on the type of glaze used. A clear glaze turned green in spots, a black glaze showed silver patterns, and so forth.

—Mrs. M. M. Sanders
Fort Worth, Texas

SOLDERING AID

A tiny clamp known as an "alligator clip" is very handy to use when soldering findings to jewelry items.

The procedure is to clamp the cuff link — with solder already in place — to the finding. Then set the entire



assembly over a hot plate until the solder has melted. Remove from the hot plate leaving the units clamped together with the alligator clip until cooled.

Alligator clips are used by model builders and are readily available in hobby shops — selling for around 15c per pair.

—Peg Townsend
Tucson, Ariz.

SLIP MIXER

I noticed in one of your "Suggestions" columns that a teacher mentions using an electric mixer for slip mixing. This is fine for small quantities. For large quantities I have been using an old-fashioned washing machine with dasher. I find it works equally well for slip or for plastic clay.

For plastic clay I make a fairly heavy slip and then dry it on plaster bats before putting it into the clay bin. This is much easier than mixing the entire batch by hand.

It is possible to mix up to 100 pounds of clay by this method. Merely add clay to the water slowly enough so that the motor is not overloaded.

—Anne Marie O'Neil
Stinson Beach, Calif.

GLASS BREAKER

Breaking up chunks of glass (for making "glaze pools") into small pieces, without scattering tiny pieces all over the room, now is a simple matter for me. I place the pieces in a small bowl of water and pinch with a pair of pliers—*under the water*. The water keeps all of the glass inside the bowl.

Larger pieces of glass or bottles can be broken in a

Dollars for your Thoughts

CM pays \$1 to \$5 for each item used in this column. Send your bright ideas to *Ceramics Monthly*, 4175 N. High St., Columbus 14, Ohio. Sorry, but we can't acknowledge or return unused items.

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SHOW TIME ... THE WICHITA

COLORFUL CERAMICS, unusual textiles, and other fine crafts made up the recent Twelfth National Decorative Arts-Ceramics Exhibition sponsored by the Wichita Art Association. From a thousand entries bearing the postmarks of 34 states and Hawaii, the jury selected nearly one-third for exhibition. Antonio Prieto, ceramist at Mills College in Oakland, Calif.; Mrs. Frances Afanasiew, weaver from Montana State College in Bozeman; and Harold Stacey, silversmith of Willowdale, Ontario, Canada; judged the show.

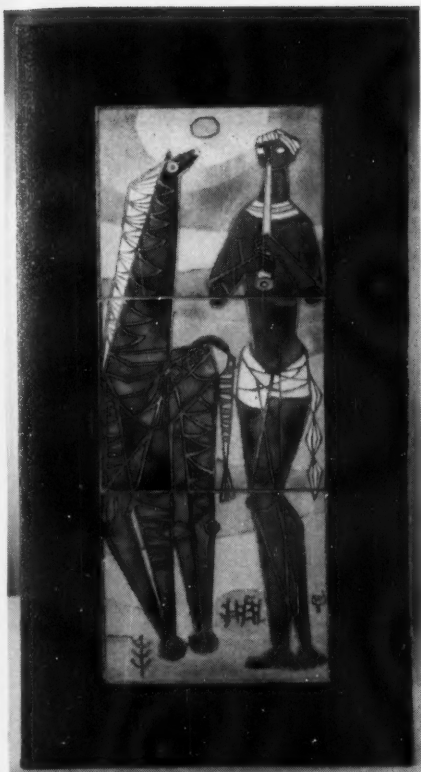
Betty W. Feves of Pendleton, Ore., was awarded a special \$250 purchase prize for her dramatic sculptural piece, "City People." This sombre, yet colorful piece features a gray and gray-green ash glaze on a heavy brown stoneware body.

A greenish-gray terra cotta figure on a black walnut

base, Kenneth M. Green's "Flute Player" received the \$100 purchase prize for work in any medium. Another \$100 purchase award was given to Yoko Wong of Alameda, Calif., for excellence in enamel. This bright plaque, "Carefree," an arrangement of an oriental piper and his horse, is mounted on copper.

Charles Lakofsky of Bowling Green, Ohio, won the \$100 first award in ceramics for a group of four white porcelain pieces. For the first time this year, a prize was awarded for excellence in mosaics. A. William Clark of Oneonta, N.Y., won a first prize of \$100 for a sparsely arranged blue, orange and green ceramic design set in cement.

"Yellow Porcelain Bottle," by John H. McDowell of Oakland, Calif., merited a special \$50 purchase award. Round and classic in form, the seven-inch bottle is



Yoko Wong's skill in enameling was recognized by the jury which awarded her 12 by 23 inch plaque, "Carefree," a \$100 purchase award.

← Slabs represent buildings in this dramatic piece by Betty W. Feves, who won a special \$250 purchase prize. "City People" is 11 inches wide by 14 inches high.

WICHITA SHOW

banded in blue, gray and brown. Dark translucence accented by cobalt and off-white, characterize "Tall Stoneware Bottle" by Charles Volckening of Oakland, Calif. The 15-inch piece was awarded the \$50 second prize in ceramics. James F. McKinnell, Jr. of Helena, Mont., was awarded a purchase prize for his stoneware tureen. Eleven inches high, the piece features brush decoration, grayish glaze, iron, copper, and cobalt decoration. A 13-inch bottle by juror Antonio Prieto was named by the Wichita Branch of the American Association of University Women as its traditional purchase prize. The grayish-green bottle has an iron glaze.

The Twelfth National exhibit was featured at the galleries of the Wichita Art Association from April 13 to May 20. All purchase awards have become a part of the permanent collection of the Wichita Art Association. ●

(More prize winners on next page.)

JULY, 1957



The first award in ceramics went to Charles Lakofsky for his group of four white porcelain pieces. The two bowls are six inches in diameter; the jars are five inches high.

"Flute Player," a 21-inch ceramic sculpture by Kenneth M. Green of Iowa City, Iowa, was awarded \$100 for excellence in any medium.



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The Wichita show recognized mosaics for the first time this year. A. William Clark won a first prize for his sparsely arranged ceramic design set in cement panels 17 inches high.



The Garden Club of the Wichita Art Association awarded a purchase prize to James F. Mc Kinnell, Jr. for his tureen, 10-inch dia.

(right)

An example of sgraffito through glaze, "Yellow Porcelain Bottle" won a special purchase award for John H. McDowell of Oakland, Calif.

(below)

"Tall Stoneware Bottle" (15 inches high) by Paul Charles Volckening merited a second award in ceramics.

(below right)

The Wichita branch of the American Association of University Women chose a 13-inch bottle by juror Antonio Prieto as its traditional purchase prize.



THE WICHITA SHOW continued



CLOISONNE (part 2)

by KENNETH F. BATES



Portrait of Kenneth Bates by Puskas.

Last month Mr. Bates explained the first steps in the cloisonné technique. First a complete full-color drawing of the design is made. The piece then is counter-enamelled. The outline of the design is traced on the copper, and the lines are scratched in. All wires are cut and bent, set in place, and attached with solder. This month Mr. Bates picks up where he left off, describing the remaining steps in the cloisonné technique.
—Ed.

Enameling

FOR CLOISONNE work, the enamels should be ground finer than for other techniques in order that they may be pushed into the tiniest crevasses between the wires. A long process of grinding and washing the

transparent enamels each time they are used is obligatory if expert results are to be expected. A small mortar and pestle is best to use; but do not put more than a teaspoonful of enamel in the mortar at a time. Grind carefully in one direction until the grains are even and of a texture and fineness similar to that of extra fine table salt. Remember that the more grinding you do, the more you will need to wash the enamels; the water must be absolutely clear as the grains settle in the jar.

Place a small bit of enamel (about a quarter of a tablespoonful) in a sectional porcelain palette and, after absorbing all the water with a blotter or rag, add a few drops of concentrated gum tragacanth.

If you use an enamel spreader, it is necessary only to dip the point into the enamel mixture and withdraw a small globule. Direct the globule to the cloisonné area and push it into place with the same tool. The work at this stage progresses quite rapidly and it is indeed a delight to watch your design develop in exact duplication of your colored drawing.

It goes without saying that tests of every color should have been made previously and that you should be entirely familiar with the melting point of all enamels. To apply one or two extremely hard colors in juxtaposition to very soft colors would be a gross error.

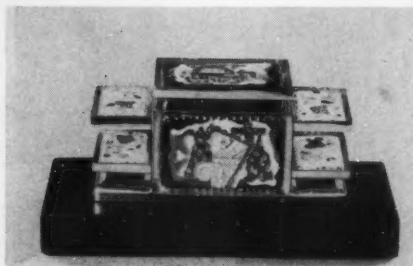
I have seen sad results in first firings due to carelessness and lack of concern for temperature. The risk of burning the tiny cloisonné wires is intensified by the fact that molten enamel will heat this wire on both sides. To be on the safe side, make it a rule never to fire cloisonné work above 1450°F. In fact, a longer firing time at a lower temperature is even wiser.

When you have accomplished one firing of all the colors in their respective cells, continue the process of laying in additional layers and firing until all enameled areas are slightly more than flush with the top of the wires. (Incidentally, the possibility of creating wonderful new colors by firing different transparents in subsequent layers is the aim of every craftsman working in enamels.)



In John Paul Miller's pendant, gold cloissons first were soldered to the base plate.

The finished piece by John Puskas. All areas of enamel are flush with the cloisonné wire.

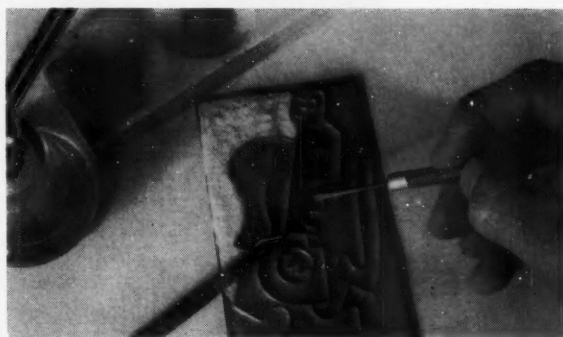


A 24 karat gold box by Kenneth Bates is in the permanent collection of the Cleveland Museum of Art.

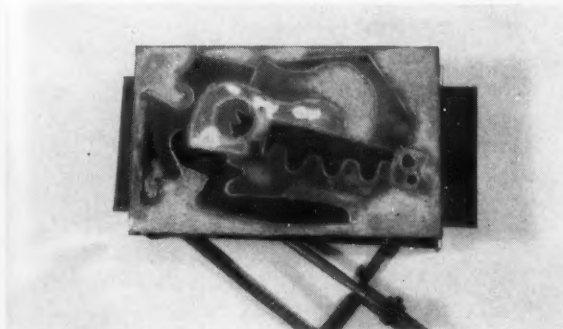




1. Wires are set in place and attached with solder.



2. The first coat of enamel is applied with spreader and spatula.



3. The plaque as it appears after the first firing.



4. First stoning is done under rapidly flowing water.



5. The plaque as it looks after the first refiring. Do not overfire.



6. Stoning is repeated using a fine Carborundum stone.

Stoning

Now comes the part of the work which is a bit more tedious but nonetheless important—that is, the first stoning. Guard against burring the edges of the wire by too vigorous rubbing with the Carborundum stone. Refire, and then repeat the stoning-and-refiring process until all areas of enamel are flush with the wire. This should take about three stonings and refirings, ending with the fine grain Carborundum stone. Sometimes a bubble or discoloration will call for patching. In this case, further stoning and firing are required.

Overglazes

Overglaze shading or accenting now may be done. For this work, the finest

pen or brush is used with lavender oil and squeegee oil to blend the colors. To do this, first grind the overglaze with the oils on a glass slab using a palette knife. Apply the heavier color first and by using a little oil at the edge of the color, and blending off with either pen or brush, exquisite detail may be obtained. You still may need to add a delicate layer of very transparent flux as a final protection for the overglaze. Do not do this, however, unless you have tested the flux and found it to be as clear as crystal. There are many kinds of flux which I will not describe here, but be sure the flux you use is capable, in addition to producing a transparent glass-like covering, of also fusing

at a point slightly below the majority of enamels used in the cloisonne. Avoid the harder fluxes. The wires and other exposed metal areas may be polished by buffing.

Hydrofluoric acid is sometimes employed to remove tiny grains of enamel which may have been ground into exposed pits and crevasses after the final firing. Because of the danger of using this very corrosive acid in studio or classroom, I will avoid further discussion of the process here.

The cloisonne technique described here may be used on a base of fine silver or gold with most of the areas being enameled in translucent or

(Please turn to Page 30)



DECORATE with UNDERGLAZES

Fruit as a Design Element

methods and designs by MARC BELLAIRE

This article is one of an exclusive CM series on Marc Bellaire's methods of underglaze decoration. Ever since the series began in August 1956, these articles have been so well-received by CM readers that the editors and Mr. Bellaire again have collaborated—this time on a book for the underglaze decorator. This book, which embodies not only basic information on techniques but also entirely new motifs, now is available. For more information, see the announcement on the back cover.—Ed.

LEARNING TO MAKE a variety of motifs is the goal of all hobby decorators. Of even greater interest and value is the ability to create new designs in which the various motifs are incorporated.

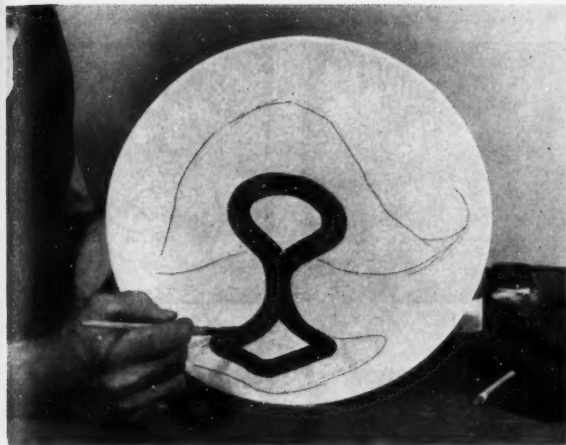
This month Marc Bellaire takes off in this direction. A simple motif such as fruit is put to a new use—the decoration of a lady's hat. The resulting design is unique as well as highly colorful and lends itself to use on a variety of shapes for a variety of purposes.

How to make the various fruit motifs is shown on page 18. As always, Marc Bellaire represents each fruit by its *basic shape*. The pineapple is merely an oval, blackberries are a series of small dots and so forth.

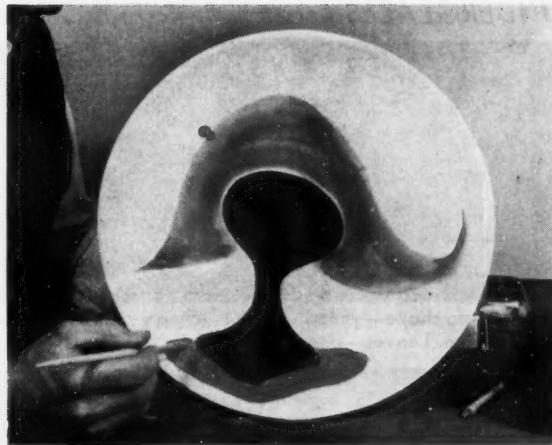
The face, too, starts out as a basic shape—one resembling an hour glass. Notice how the sgraffito takes care of all the facial features and really "makes" the design.

This kind of motif is fun to do and leaves open many alternative possibilities. After you have tried your hand at a variety of designs involving fruit, similar to the one demonstrated here, try birds on the hat for something really exotic and different. •

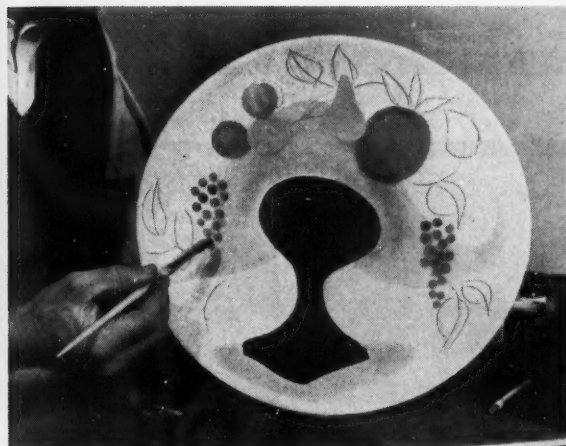
In this series of articles, no specific brand of underglaze is either suggested or implied. The nationally advertised brands are highly competitive in quality and price. Mr. Bellaire's advice: use these brands you feel give you best results.



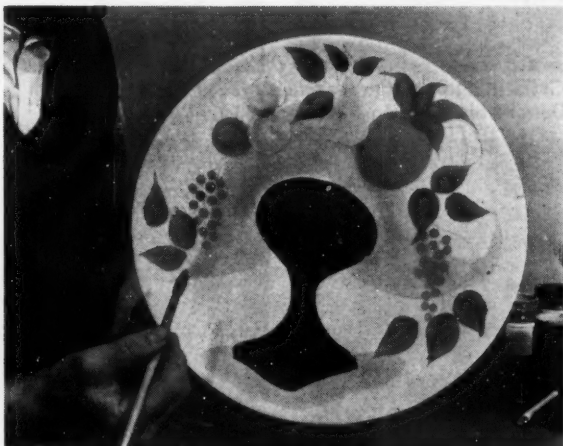
The basic shape, somewhat like an hourglass with a flat bottom, is outlined in black and then filled in.



A large gray area represents the hat. Color around the base accents the figure and makes it appear clothed.



Basic fruit designs are incorporated here. (See following page for painting details.)



Leaves are added to accent the fruit. Using as much or as little fruit as you like strive for balance.

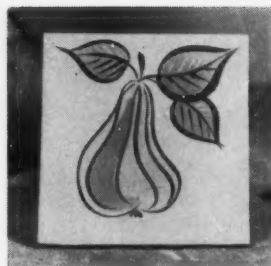
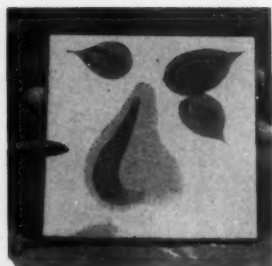
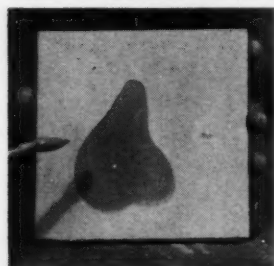


Details on fruit and leaves are put on in black, as are the earrings and the outline of the hat.

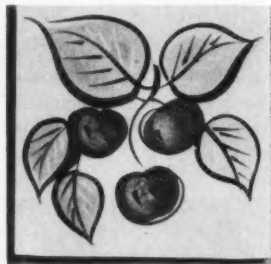
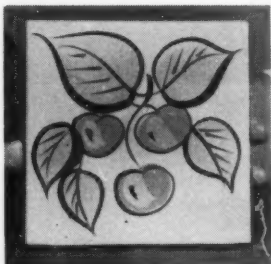
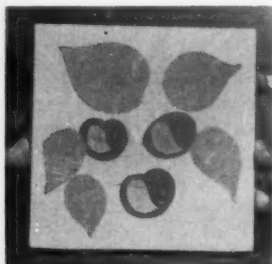
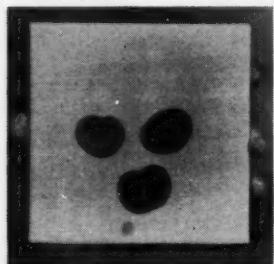


Facial details are scratched in (sgraffito). A drill bit makes the round jewels and the beads on eyelashes.

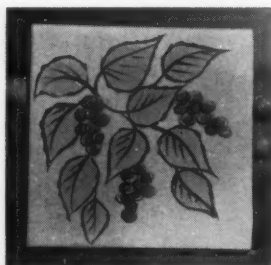
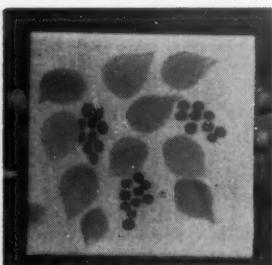
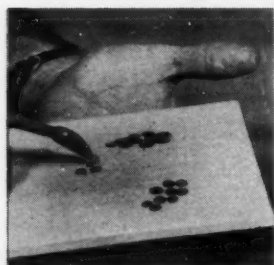
UNDERGLAZES (cont.): Basic Fruit Shapes



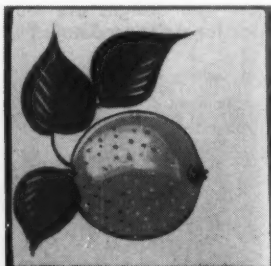
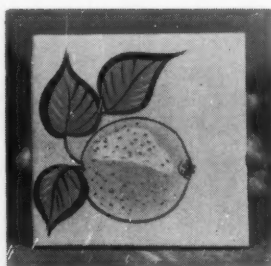
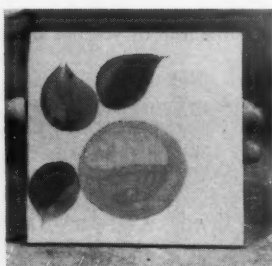
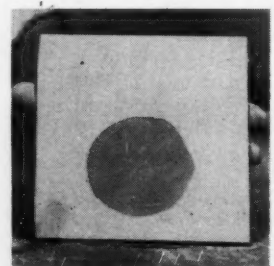
PEAR: Basic shape—yellow. Accent—cherry red. Detail—black and sgraffito. Leaves—deep blue-green.



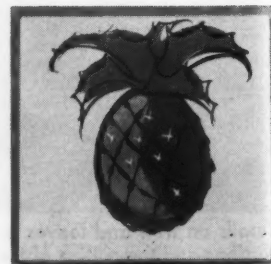
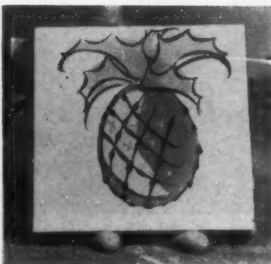
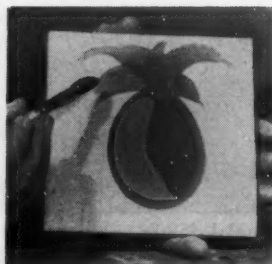
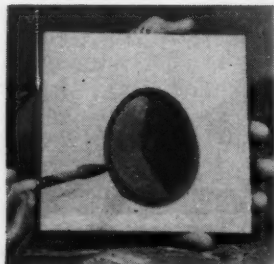
CHERRIES: Basic shape—cherry red. Accent—old rose. Detail—black. Leaves—blue-green.



BLACK RASPBERRIES: Basic shape—purple. Accent—none. Detail—black. Leaves—aqua.



ORANGE: Basic shape—orange. Accent—pale yellow. Detail—black and sgraffito. Leaves—deep blue-green.



PINEAPPLE: Basic shape—red-brown. Accent—beige or cocoa. Detail—black and sgraffito. Leaves—deep blue-green.

Strictly Stoneware

... techniques with engobes: painting

by F. CARLTON BALL



THERE are quite a few techniques for decorating pottery where colored clay slips or engobes are employed as the coloring materials. The series to follow will be a detailed description of the major techniques — with some variations.

It is important that the potter become acquainted with his materials and the techniques for using them. If the techniques described here are tried just one time, the chance of producing a successful pot is accidental. A potter should try these techniques on a number of tiles and a number of small pots and use a variety of glazes over the engobes.

I believe that the best designs for pottery, when executed by the average potter, are ones that are done quickly, directly and very freely. Techniques should never be mixed on one pot until the potter is quite expert. Patterns or designs should be rather simple and unpretentious. An artist who tries to impress the observer with his skill does not produce a good work of art. A potter who tries to give one material the appearance of another does not produce a work of art. For illustration, it is easy when using the sgraffito technique to make a pottery decoration appear to be a wood block print. This is a very poor effect on a piece of pottery.

Potters do not need to be draftsmen or painters. They do not need to make a design or picture that looks like a recognizable object. In fact, there is a good chance that a pattern that is recognized as an impression of something real will be poor art work. If a potter just repeats a simple doodle pattern or a scribble, or vertical and horizontal lines, he will have a good decoration. The designs should not be too widely spaced or spotty. There should not be too great a mixture of motifs. For example, a square, a triangle and a circle used together

would be using too many motifs. If just various shapes of triangles or sizes of triangles were used for example, the design would be more apt to work well as a decoration on pottery.

Now to get to the techniques. The one I will cover this month is the painting of engobes. To prepare the engobes especially for painting it would be a good idea to pour some honey or corn syrup into the slip—perhaps a tablespoonful to a pint of slip. This syrup will make the slip flow more smoothly from the tip of the brush. Some glycerine, about the same amount, will work in the same way but also will keep the slip from drying too fast. Perhaps corn syrup and glycerine would be preferable. It is an individual matter that each potter must test and decide for himself.

Step 1. Start with a green pot, either leather-hard or dry.

Step 2. Choose your engobes so the colors and the black and white value contrast with the clay of which the pot is made. Stir the engobe until it is smooth, and be sure to adjust the thickness of the liquid to your purpose. Again, this is an individual choice depending on the shape and size of the brush, the design, and the moisture content of the pot. It is advisable to practice brush strokes on scraps of pots or clay.

Step 3. Place your pot on a banding wheel, a potter's wheel, or hold it in your hand, but be comfortable and have all necessary materials nearby.

Step 4. If the pot is dry and you prefer to paint on a moist surface, sponge water on it, spray water on, or dip the pot quickly in water. An atomizer filled with water to spray the surface if the pot dries too fast may be a help.

Step 5. Now paint the engobe on the pot freely in a gay and carefree way. Most of all have fun, even be sloppy, for a free brush stroke is more important than anything else. Use your whole arm in swinging the brush

and don't go back and touch up a brush stroke and rarely should you go over a brush stroke for it kills the effect and makes a tired looking design. Remember the spirit of art lives in the tip of the brush. Let your personality flow through the tip of the brush.

If you really "goof" or do a horrible static sort of pattern, all you need to do is put the engobe or any strong colored engobe over the entire pot. You can also wash off the engobe or center the pot on a wheel and scrape it off. Since it's so easy to correct a slip of the brush in this way, paint freely and have fun.

Step 6. Bisque fire the pot.

Step 7. Glaze the pot with a glaze that will do the most for the design. The Tizzie Glaze mentioned on page 34 of the January 1957 issue is one of my favorites. This glaze, in any light color, will work well over engobes if it is sprayed on the pot thinly. It ruins a pot if it is applied too heavily. The glaze is good from cone 3 to cone 11 in oxidation.

An excellent glaze to apply over engobes for a cone 6 to 10 oxidation or reduction firing is:

NA8	
	parts
Flint	65.00
Kaolin	5.25
Whiting	20.75
Nepheline Syenite	95.50
Dolomite	30.75
Barium Carbonate	16.50

Another good glaze to try over engobes is this one that fires from cone 6 to 10 in either oxidation or reduction atmosphere:

R14	
	parts
Flint	59
Kaolin	28
Whiting	62
Zinc oxide	8
Nepheline syenite	161

(*"Techniques with Engobes"* will be continued next month.) ●

This is the eleventh in a series of monthly articles on stoneware. If you would like Mr. Ball to discuss a particular subject, write to him, c/o CM.

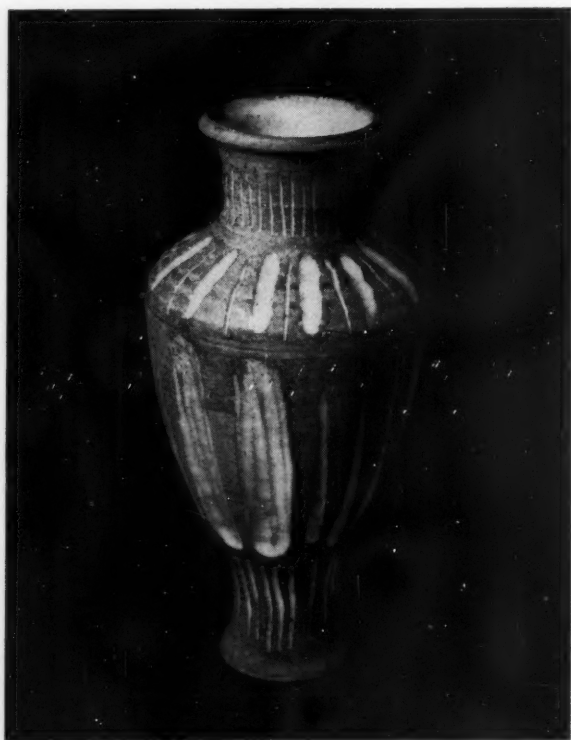
Penny Dhaemers Decorates a Pot



GLAZE INTAGLIO TECHNIQUE

by OPPI UNTRACHT

**A Contrast of Glaze-filled Depressed Areas
against unglazed raised surfaces**



Penny Dhaemers is a talented young potter who works in Oakland, California. Her pottery is characterized by a meticulousness and finish which result from an attitude of "leisurely creation." She is not at all interested in quantity production, but rather in quality and conclusiveness of statement. This attitude of a leisurely pace allows her the luxury of taking time to experiment as her inclination and results dictate.

"This enables me," says Penny, "to spend as much time on a piece as I like, and to destroy what I consider to be my failures. Feeling free to break up a piece encourages me to experiment uninhibitedly. Freedom, in my opinion, leads me to some of my most interesting results, and allows me to create designs which vary from absolutely tight control to others which are completely free."

The result of one of these avenues of experimentation is the technique of glaze intaglio which she recently developed. Though the results have been successful and varied, Penny is not one to continue along an already tried and proven path. Future experiments may direct her along completely different lines.

"I believe one of the biggest dangers," Penny says, "is for the creative potter to arrive at a successful combination of design, form, glaze, and clay. And, upon finding it to be successful, repeat it with only slight variations until all at once, the creativeness that caused the successful combination has vanished, leaving the pot and the potter creatively empty. I think creativeness is something to be jealously guarded in order to prevent the possibility of a sterile, everlasting rut."

Though wary of the pitfalls of repetition in perpetuum, she nevertheless exhausts any given direction before proceeding to new fields.

The following is the basic idea behind decorating a piece of pottery in the glaze intaglio technique:

A design is developed which utilizes a combination of



raised and lowered areas. The lowered areas are filled with glaze. The raised areas are left bare so that the body is exposed. Let us follow Penny's procedure in a step-by-step fashion.

The work is done on a piece of leather-hard pottery. The piece should be firm enough so that it can be handled easily without danger of becoming misshapen. The demonstration piece shown here is a plate, chosen for photographic purposes because the whole procedure may be seen on a relatively flat plane. The technique of glazed intaglio, however, is by no means limited to flat pieces. Vases and other vertical shapes also may be decorated in this fashion.

The basic pattern is inscribed on the piece with a pencil or any fairly sharp instrument. Care must be taken to avoid digging too deeply into the body of the piece when inscribing the design. Deep lines may cause cracks during the subsequent drying and firing. It is always a good idea to plan the design on paper prior to applying it. In this way, though the design may be altered in the course of its development, the basic idea is established, and not left to chance.

The line design should consist primarily of *enclosed* areas or shapes

as these will be carved away later. They also may include lines in combination with the areas. The lines, if used, should not be too thin, or they will lose their effectiveness as a design element.

Once the design is completed, the intaglio areas are carved away by gouging with a wire-loop modeling tool, or any other instrument which will remove the clay efficiently. The depth to which the intaglio areas are gouged depends on two factors: The thickness of the wall of the piece, and the characteristics of the glaze to be used. Generally speaking, the piece should be thrown relatively thick—say at least a quarter of an inch—to provide sufficient depth to carve the design without danger of penetrating the wall of the piece when gouging. If the glaze is one which does not require a thick application in order to be opaque enough to cover the body, then the depth of the intaglio carving need not be too great. Perhaps $\frac{1}{8}$ th of an inch is an average depth suitable for most non-viscous glazes which may be used in this manner.

Therefore, it is imperative that the potter knows in advance the characteristics of the glaze he intends to use *before* deciding on the depth of the carving.

Once the design is completed, the piece is set aside to dry thoroughly. It then is bisque fired to a comparatively low cone 07. This low firing is done in order to prepare the piece for the next step which is the glaze application. Penny used a stoneware body which matures at cone 10. However, it is bisque fired at cone 07 deliberately—because at that low temperature the body remains sufficiently porous to allow for the easy application and absorption of the glaze.

The glaze is sprayed on the dry bisque piece, left dry to take advantage of maximum absorbency, and to allow for the efficient removal of the glaze later. The glaze used was sprayed to a thickness of approximately $\frac{1}{16}$ -inch, though the thickness may vary with the particular glaze used. The thickness may be tested by probing the glaze application with a pointed instrument. If it is found insufficient, further application will bring it to the desired depth.

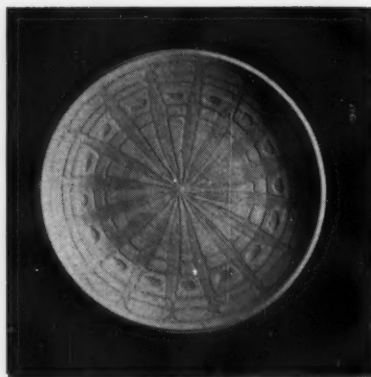
It is extremely important to be sure the glaze application is of uniform thickness to insure uniformity of color after firing. Thinly glazed spots in various parts of the piece will only defeat the desired effect of the glaze intaglio treatment, which is to create a contrast of color in glaze and body.



The basic pattern is inscribed on the leather-hard piece with a pencil or other fairly sharp instrument. Avoid digging too deep.



Intaglio areas are carved away. Thickness of the wall and glaze to be used determine the depth of the carved areas.



After carving is completed, the piece is set aside to dry thoroughly. Then it is given a very low bisque firing prior to glazing.



Raised portions of the design, easily visible, are cleared by careful scraping. The loose glaze is carefully brushed away.



Glaze is sprayed to approximately 1/16-inch. For maximum absorbency and efficient removal later on, the bisque is left dry.



To ensure removal of stubborn glaze remnants, raised areas on the entire piece are cleaned with a soft, dampened sponge.

Even after the piece has been entirely covered with a uniform application of glaze, the design is readily visible. The raised portions can be easily differentiated from the lowered areas. It is these lowered or intaglio areas in which the glaze will be allowed to remain. The raised portions must be cleared of glaze.

Using a clay modeling tool, the glaze is removed from the raised areas by careful scraping. The loose glaze is either blown off or brushed away with a soft, wide, camel's hair brush. A soft brush is used to avoid the possibility of removing the glaze from areas where it is intended to remain. (Avoid inhaling the glaze dust as it may be harmful. If this part of the process can be done before an exhaust fan, this elementary safety precaution is easily accomplished.)

To finish the piece for firing, the raised areas must be cleaned of all remaining traces of glaze. Part of the appeal of glaze intaglio decoration is the contrast between the smoothness of the glaze and the roughness of the body. With many glazes suitable for

use in glaze intaglio, even a small residue of glaze will create a shine if left on the body. To ensure removal of these last stubborn glaze remnants, a soft sponge dampened with water is used to go over the entire piece, systematically cleaning the raised areas. If, inadvertently during the glaze cleaning procedure, some glaze should be washed away, or chipped from a place in the design, the damage can be easily and quickly repaired by applying glaze to these spots with a brush dipped into the same glaze. The piece is finally allowed to dry and then fired to cone 10 in a reduction atmosphere.

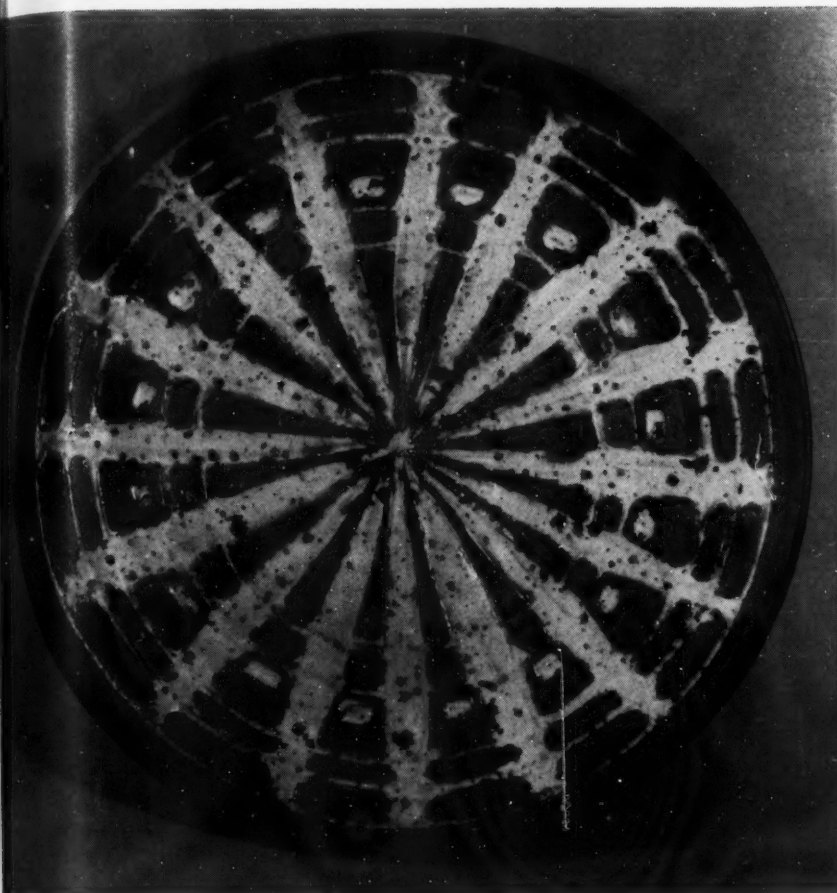
The clay body which Penny Dhaemers uses is a Quyle high fire reduction body from the Quyle Kilns near the area of Angel's Camp in California. It is a body containing some iron impurities. Under high temperature and reduction they break through to the surface and create a very pleasant mottled effect which greatly enhances the appearance of the body where it is bare of glaze, both in color and texture.

Any glaze which the potter knows from experiment will not become viscous at the temperature necessary to mature the body, may be used for the glaze intaglio decorating treatment. The glaze Penny Dhaemers employs was developed by her to mature at cone 10 in a reducing kiln, on the Quyle body. Its recipe is as follows:

Feldspar	55.8
Dolomite	17.9
Whiting	1.2
Magnesium Carbonate	3.5
China Clay	21.6

This is a textured, creamy-white glaze which varies somewhat with the thickness of its application and the body composition on which it is applied. Tests may be made for color by adding various oxides in small percentages.

Glaze intaglio is a decorating technique of infinite possibilities. As is true with almost any way of working, the potter invests the method with the imprint of his personality, his manner of handling the materials, and that indefinable creative contribution which is unique with each individual. What



Iron impurities in the clay create a mottled effect, greatly enhancing the appearance of the finished piece in both color and texture.

Penny Dhaemers exhibits many pieces decorated in glaze intaglio. This award-winning carved vase is from the 1956 California State Fair.

may be a conclusive statement for one individual may be the point of departure for another. It is precisely this idea that accounts for the stimulation we derive from seeing the work of others. Penny Dhaemers' procedure in glaze intaglio is her personal solution. Its validity and richness as a way of working will undoubtedly be reinforced by the variations which others will conceive in this direction.

Penny Dhaemers is a graduate of the University of California and the California College of Arts and Crafts in Oakland. She has participated in many local and national exhibitions such as the California State Fair, the Los Angeles County Fair, both of which have large sections devoted to the display and demonstration of craft work; the Pacific Art Festival; the Richmond Decorative Arts Annual; the Pacific Coast Ceramic Show; and the San Francisco Art Festival. She also has been represented in the Designer-Craftsmen U. S. A., the Syracuse and Wichita shows, and has several prizes to her credit. We can expect to see more of this young potter's work. ●





Finished three-sided slab pots have gently rounded edges which get away from the usual "slab built" look.



SLAB POTS with 3 SIDES

by A. W. CLARK

*Tired of cylinders, squares,
rectangles and the regular
run of slab-built pottery?
Here's a new angle . . .*

ARE YOU tired of cigarette boxes, clumsy mugs, and the inevitable run of slab-built pottery? If you are, don't abandon slab-building, it's a good method. Instead, try out this variation which has become a fixture in my classes. For the novice, this exercise will instill confidence, teach joining, and insure a good-sized pot.

Plan a tall, slim shape with three sides—a decanter, vase, pitcher, or merely an ornamental shape. Variations of the triangle are most graceful, and produce the soundest construction. Plan the proposed object carefully, and then draw it actual size. Transfer a drawing of one side to a piece of stiff paper. This will be used later as your pattern.

Wedge enough clay for your entire piece, and roll it out on a wedging board or the back of a piece of oil-cloth. To insure uniform thickness, quarter-inch strips of masonite or plywood may be placed on either side of the clay before you roll it. Make two slabs: one large enough for the

three sides, and another for a small base.

Allow the slabs to remain uncovered for 45 to 90 minutes. They should be stiff enough to stand by themselves, but soft enough to prevent cracking. Using the template you have made previously, cut out three sides by tracing around the pattern with a potter's knife or a regular kitchen paring knife.

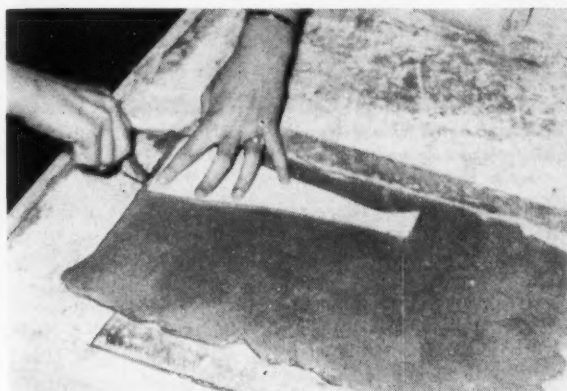
Use the base to build on, but do not try to cut it to shape. (This, of course, appeals to the beginner, who is not ready to deal with problems of precision fitting.) Paint the bottom of one of the side pieces with slurry, or scrap clay made into a paste, and stand it on the base. It should stand without help. Now paint slurry on the edge of this piece, and on the edge of another piece and on the bottom.

Firmly join the edge of the first piece to the side of the second piece as sides of an equilateral triangle. Then join the bottom of the second piece to the base. The third piece is

added, following the same end to side plan; and the basic structure is complete.

After the sides have been joined, cut the shape of the base. Be sure all joints are firmly welded together. Squeeze each corner for its entire length and trim it to the contour you desire. With a sculpture tool or hacksaw blade, work off the sharp edges so often associated with slab-building. If the sides have become deformed, gentle blowing in the mouth of the piece will force them out again. This is a good way to add interest to closed slab pots of this type.

Add a spout, handle, stopper, or coils to complete the shape. In about an hour of actual working time, you have a pot ready for drying. Dry with care, bisque fire as usual, and then glaze in your favorite manner. Do not pour large amounts of glaze into the inside when you are glazing. Instead, make a small amount of glaze do the same job by rotating the pot. Your results will convince you of the effectiveness of this type of slab-building. ●



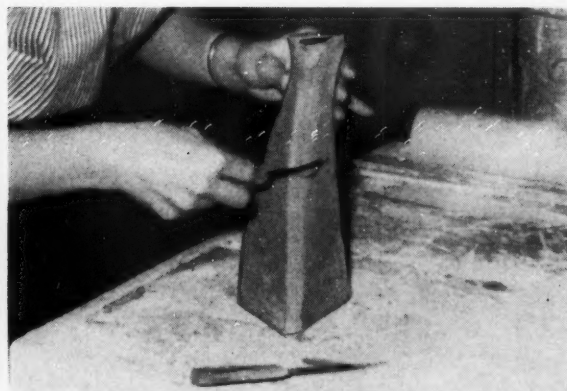
The author's student, Betsy Murphy (shown below), cuts three sides from the slab which has been allowed to stiffen.



Using a small slab as the base, she builds up the pot by joining the edges of the pieces end to side.



She cuts the base after all sides have been joined together and checks seams to be sure they are firm.



Using a sculpture tool or hacksaw blade, she trims the pot to the desired shape.

CM briefs...

Combine Imagination With Driftwood

by MILDRED and VERNON SEELEY

SCULPTURAL ceramic forms can be combined with driftwood in amusing and/or artistic arrangements. Wood creatures—squirrels, owls, bears, raccoons, etc.—adapt well to the idea.

The important thing is to build the sculpture right into the curves of the wood so that it looks as though it *belongs* there. In doing so, do not try to stick strictly to the natural detail of the subject. Stylized sculpture, as a matter of fact, sometimes is more striking.

First, collect a good supply of driftwood so you will have a variety of shapes and types to choose from. Armed with an axe and saw, walk along the shore or in the woods and you will find well-washed real drift, or such substitutes as gnarled roots, tree stumps, fallen logs—even oddly shaped branches of trees—for your stockpile.

Select a piece suited for your purpose and, by cutting, shape the wood to fit the place where it is to be set. Then try to visualize the creature which will go well with the wood (or root).

Roughly model it in clay to get the right general proportions and try it in several positions on the driftwood until you have found the most desirable spot.

Now continue the modeling, shaping the sculpture to conform to the lines of the driftwood. Be sure in the process to allow for some shrinkage of the clay. If the sculpture is large, hollow it out from the underside for safe firing when the modeling is finished.

While the piece is in the drying stage, try it on the wood several times to be sure it is going to fit properly. It is easier to make alterations at this time than later.

The finish is a matter of personal preference. Although glazes of the matt or semi-matt type usually are more pleasing with wood, we used brilliant red for a squirrel scampering up a piece of light gray wood. No glaze at all



Finish is a matter of preference. A brilliant red was used for the squirrel scampering up a piece of light gray wood.

may be desirable, or underglaze details may be painted in as with the coon. In any case, do not glaze the surface which will touch the wood; bisqued clay will take glue more easily.

If, the sculpture when fired does not fit the wood, you can still do something about it. Simply hollow the wood slightly until the ceramic piece will slide nicely into position and look as though it should be there.

When you bring your own ceramic imagination together with driftwood, you may be sure no one else will have an arrangement like yours! — Oneonta, N.Y.



You may prefer to leave the sculpture unglazed, or underglaze details may be painted in as above.



Try to visualize the creature which will go well with the wood or root. Your sculpture should look like it belongs there.

Q *Answers to* Questions

conducted by KEN SMITH

Q. Can you tell me if a ceramic overglaze or a special medium is available for silk screening on a glazed surface?

A. Only recently ceramic colors made especially for silk screening have been placed on the market for the hobby and craft field. I believe these are available in a variety of colors. Policy doesn't permit the mentioning of tradenames and companies in this column, however, complete details will be sent gladly to anyone writing in to the attention of the editor.

Q. Do you have a chart which shows what cones to use in the firing of different underglaze colors?

A. I don't know that I thoroughly understand this question. It is not the color that dictates what cone to use but the maturing temperature of the clay and the glaze. A cone 04 glaze must be fired to cone 04; a cone 5 body must be fired to cone 5 and so forth. If you are working in the earthenware range (below cone 4) you need not worry about the colors. They will retain their brilliance. Just fire the body and glaze to maturity.

Q. What can I do to avoid tarnishing of the edges of copper-enameled jewelry where the bare copper is exposed?

A. Most clear lacquers, such as clear nail polish, will do the job nicely. Polish the copper to a high gloss, wash it carefully, then paint on the lacquer, making sure all parts are covered. The lacquer keeps the air away from the copper and tarnishing is prevented.

Q. Can you give detailed information on the type of tongs used for the making of "Raku" ware as described in the February CM?

A. The type of tongs is not a critical item. The handles should be long enough to keep you from reaching in too closely to the hot kiln. The pinching end should be fairly small so that the scar on the ware is not unduly large. Heat resistance is a factor, although for the short amount of time that the tongs are subjected to the heat, this is not of critical importance.

Any industrial type of tongs will work. Kitchen tongs probably would be all right, although most of these are chrome plated and there would no doubt be a reaction between the chrome and the molten glaze to give a green discoloration.

Q. I have a 10 gallon crock full of a variety of used clays—red earthenware, porcelain bodies and stoneware. Is there any way that I can mix this up and use it?

A. The best advice is to throw it all away. By the time you mixed all the clay together and made a series of tests to determine what the resulting maturing temperature would be, all of the clay would be used up anyway.

Q. I have just inherited an old treadle type sewing machine which I would like to make into a potter's wheel. I don't know how to go about it and wonder if you can give me any help. Where can I obtain the necessary parts, how much would they cost, etc?

A. It may be possible to make a potter's wheel from a sewing machine but not at all practical. The main difficulty would be lack of positive power to be had on the throwing head because of the light foot-treadle mechanism in the sewing machine. At best you might put a head on the machine to make a foot-powered modeling wheel or turn-table for decorating.

All subscriber inquiries are given individual attention at CM; and, out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

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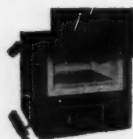
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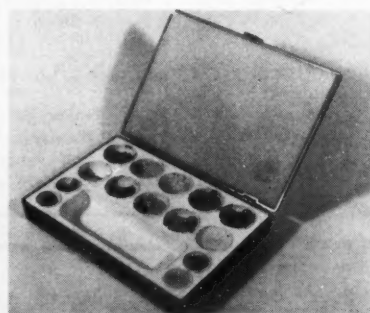
CERAMIC Shopper

New 06-04 Slip

A new casting slip which has the appearance of stoneware yet matures within the cone 06-04 range, has just been introduced by Creek-Turn. This slip has matching glazes; fired samples and instructions are available upon request. Write Creek-Turn, Rt. 38, Hainesport, N.J., mentioning CERAMICS MONTHLY.

Underglaze Color Kit

A compact, portable plastic kit, small enough to fit in a ladies purse, has just been made available by Ceramichrome Laboratories. Containing 14 wells, the kit is used to hold moist underglaze colors which will re-



main in a ready-to-use form. A specially designed foam rubber sheet fits in the lid and when the top is closed, it makes the wells leak-proof and also holds in the moisture.

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Oil for Designs

The techniques I am going to tell you about now are not "in the books." I made them up for myself, as I am sure other enameleurs have done.

If you dip a pen point into a small container filled with oil, you can write or draw with it as if it were ink. If this is done over an already fired basic



coat of enamel, you may sift one or more colors over the oil design. The enamel which you have sifted on will stick to the oil and hold to it, even when you shake the piece to get rid of the excess. This enables you to achieve as intricate a design as you wish to produce. You can control this technique 100 per cent, and it will not play any tricks of its own.

There will be a thin veil of enamel over the whole piece after the excess enamel is removed. There are four things you can do with this veil: 1. You can leave it on. 2. You can wipe it off using a brush which has been cut short (almost to the end) with a razor blade. You can remove only part of it, using the clean areas as highlights and the veil for halftones. 4. You can utilize it for added sgraffito design which will come out as the

lightest part of the design (in a case where you have a dark design on a light background).

The fact that the oil is colorless might be a drawback since you can not see much of what you are doing. It does not bother me. But, if it is a nuisance to you, just mix a tiny dose of overglaze into the oil to give it a bit of color. What color? A shade of what you intend to use over it if it is to be transparent, and anything if opaque is to be used. You may use the same procedure when the oil is applied by brush, either in wide areas or thin strokes.

How to Fire It

When the piece is fired, the firing rack must be preheated and the article placed on it immediately. The oil will begin to evaporate wildly and come up in clouds of smoke. Wait until the clouds disappear, hold the piece in the hot kiln for a second without even closing the door. When you remove it, more smoke will come up. Repeat this procedure until all the oil has evaporated—no more smoke—and fire to maturity. I hope you will be pleased with the result. It may be left as the finished design.

Assuming it has a white background, black design and gray halftones, it will be beautiful just as it is. But no one will keep you from going over it with transparent colors—and the result with all the halftones, can be perfectly fascinating. No one will know how you did it (unless they have read this column).

Another big secret! Apply an opaque white design, using the oil method, over a transparent background. Then go over the white with transparents using a wet inlay (or wet charge). It works quickly and efficiently. I also have sifted beach sand over the oil where I wanted texture on a piece of fired enamel. And it works!

I have another, much deeper, secret that oil can do; but that will come up another time. Be patient, it's worth it. ●

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Bates: Cloisonne (part 2)

(Continued from Page 15)

transparent colors. Over such metals, it should be possible to retain a certain amount of transparency. However, the degree of transparency may be disappointing because of the several layers of enamel necessary, especially when commercially pre-ground enamels are used.

Foil for Brilliance

In order to achieve greater depth of brilliance as contrast to opaque areas in the design, bits of gold or silver foil may be incorporated. After two layers of enamel have been fired on and the cells are nearly full, lay tiny paillons (about 1/32-inch square) into the desired areas—almost as though you were wallpapering the surface. Fire the foil on in the regular way, at about 1450°F. for two minutes, and proceed to add one thin layer of transparent enamel over the paillons. The final layer of opaque colors also should be laid in their respective areas at the same time. In this way, we bring all of the enamels to the same level but have only *one* application of transparent enamel over the paillons in order to create accents of sparkling color.

The *true quality* of enamels must be achieved in one way or another. The particular quality called, "limpidity," (coming from the Greek word *limpidus* meaning *clear*.) is the aim of every sincere enamelist. Whether the light seems to penetrate or actually shows through from the back as in the case of plique-a-jour, one *must* achieve a different effect than is obtained in glazed pottery.

The cloisonne procedure I have described is the "true" process. It does not, however, exclude other means of doing cloisonne. It is quite possible to produce an excellent piece of work without soldering the wires to the metal base. Craftsmen in many of the important periods in the history of enameling have used the method already described, including soldering. Nevertheless, there have been times when the soldering-down of wires has been omitted without lessening the aesthetic quality of the work.

Another Method

Briefly, this other method consists of fusing the bottom edge of the cloisonne ribbon to *enamel* instead of joining it to the metal with solder. First bring the piece to the point of adding the wires; that is, shape, counterenamel, and clean the face. Then apply a thin coat of carefully ground-and-washed flux and fire until all unevenness has disappeared. Now arrange each cloisonne wire in place on the plaque. If the design is

elaborate, making it difficult to place the wires in their proper position, the design may be traced on the fluxed surface. Use red (greaseless) carbon paper and a very sharp steel pointer or a 4H pencil with pinpoint sharpening. When the motif is traced on the flux, placing of wires is simplified.

As each bent wire is laid down, take a brush and float in a generous amount of concentrated gum tragacanth solution. You will find that the gum hardens very quickly as your work continues and holds each tiny wire or segment of the motif in place. Next, take a little flux which has been thoroughly dried and dust a thin layer over the entire face of the piece. The few grains of enamel which will adhere to the upper edge of the wire are of little consequence—stoning will remove them. Fire at about 1450°F. and your cloisonne wires will become firmly attached, leaving the piece ready for enameling in the usual manner.

A still further simplification is to lay the wires directly on the base metal, holding them in place with gum tragacanth as described above, and then dusting over the whole area with the flux. This process eliminates one firing but is somewhat less desirable because the wires actually are not attached at their edges and in some cases move about in subsequent firings.

Matt Finish

One more word about the final finishing of a piece. I mentioned the practice of refiring after stoning to bring back the brilliance of the enamel and then buffing. Some of the contemporary work which is very effective, however, is left without refiring after the stoning of the enamel. Actual buffing is also omitted although the piece may be rubbed with fine powders. The result is an attractive matt finish to both the enamel and the wires. By using silver wires and a good opaque black on a copper base, surprisingly effective results can be achieved. The contrast of the dull-black enamel and the white line of silver wire offers an excellent opportunity for designs in which calligraphic expression with the wires is to be featured. ●

In subsequent articles in this series, Kenneth F. Bates, one of the world's foremost authorities on enameling, will disclose more of his favorite techniques which he has accumulated through many years of personal experience.

Coming Up: Champleve and plique-a-jour techniques.—Ed.



the Holst Notebook

by ZENA HOLST

♦ A friend of mine used liquid bright gold to decorate some mugs. The mugs look like real antiques and each one is different with the gold in drips, runs and marbled. The gold was applied by the "floatation method" and I would like to know how it is done.

The floatation method is very simple. The liquid bright gold is dropped into a pan of water, floating on top. When a ceramic object is dipped in this mixture, it will pick up the gold in lovely patterns. Usually, an enameled pan is used for the water, but I have been told that if a tin pan is used, it will change the final color of the gold into quite unexpected tones. It might be fun to experiment with an old piece of ware!

♦ I want to decorate a pair of white-glass lamp shades. What kind of glass pigment would be best to use on these? I have done some naturalistic china painting but think that kind of painting on glass would require too many firings. I would really prefer to do something ornate in a conventional pattern with much gold on these shades.

The opaque colors, or enamels, would be most appropriate on white glass. An ornate design, with much gold, suggests the use of raised paste too.

♦ I have an old imported porcelain vase that was partially decorated many years ago. Is there any way to remove the color so that I may china paint it to suit myself?

If you have any idea as to the maturity firing temperature of the body you can run it through a complete cycle of firing that would be necessary for the glaze finish. This will burn out the color. It will need a very high temperature if the body is hard porcelain, otherwise the glaze will be rough or bubbly and not all the color will be removed.

♦ What would cause a plate or a platter to crack in a cone 019 firing?

There are a number of reasons for this. It could be too fast a firing through the china-firing cycle or too-fast cooling. I believe that many persons have a tendency to rush a china firing but soft-clay ware cannot withstand fast heating or cooling.

As an aid to safer firing, pieces made of cone 06 clay should be placed on the kiln shelf with stilts beneath. This gives good all-around circulation. Some hobbyists feel that platters should be placed on edge in the kiln to insure successful firing. According to my own experience, it is safest to have the piece in a flat position. I think the choice depends to some extent on the type of kiln being used.

The mold used to form the plate or platter may not be well balanced and this could cause trouble in firing. It is always best to use molds that have been made specifically for porcelain.

♦ Is glass painting as difficult to learn as china painting?

The principles of each technique are the same. Glass decoration is usually much more ornate than china painting but it is more simply executed if you stay away from naturalistic designs which need shading. Contemporary designs and free-brush-stroke patterns on glass produce nice effects in one firing. Lusters and ices are easy to use. The layout for necessary materials is much smaller than for china painting, and less expensive.

♦ The copper luster that I apply to china (the back of a salad bowl for instance) discolours and turns purple and dark in spots. Is this caused by over or under firing, and what can be done to eliminate this condition.

If you mean by "discolours" that it turns milky-looking, then you may have fired at the wrong temperature or, more likely, did not vent long enough. I cannot answer this definitely as you did not state the type of ceramic body or the finishing temperature you used. Discoloring usually is caused from contamination in the kiln or the presence of moisture. Purple and dark spots could be caused by uneven application. Copper lustre is heavy in metal pigments and should show a soft iridescence of both purple and red in the finish. It needs to be smoothed out with a silk pad. It also should be well shaken in the bottle before using. It requires at least two applications and firings for a beautiful finish.

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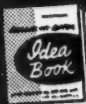
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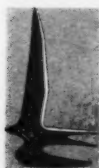
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Itinerary

(Continued from Page 6)

IOWA, CEDAR FALLS

July 1-29

Central States Craftsmen's Guild exhibition at Iowa State Teachers College.

MASSACHUSETTS, LENOX

August 1-10

Berkshire Sculptors' Outdoor Exhibition at the Lenox Library Garden. Professional and non-professional exhibit.

MINNESOTA, MINNEAPOLIS

July 1-Sept.

The 19th Ceramic National, "The Syracuse Show," at the University of Minnesota. Circulated by the Syracuse Museum. Includes prize-winning pieces and a large selection of other work from the recent biennial.

NEW HAMPSHIRE, GREENFIELD

July 20

Eighth Annual Arts and Crafts Festival sponsored by the Coach House Fellowship, at Crotched Mountain Center. Craftsmen of New England will sell and demonstrate their craft work from 10:30 a.m. to 5:30 p.m.

NEW MEXICO, SANTA FE

July 1-September 2

Annual sales exhibit, Craftsmen of New Mexico, at the Museum of International Folk Art.

NEW YORK, COOPERSTOWN

July 27-August 22

Twenty-second Annual Exhibit of the Cooperstown Art Association Galleries. Sculpture and crafts included.

NEW YORK, EAST HAMPTON

July 13

Annual Outdoor Clothesline Art Show at Guild Hall.

NEW YORK, UTICA

July 6-14

The 19th Annual Sidewalk Show of Arts and Crafts at the Munson-Williams-Proctor Institute.

NORTH CAROLINA, ASHEVILLE

July 15-19

Craftsman's Fair of the Southern Highland Handicraft Guild at the Asheville Auditorium. Handicrafts include pottery.

PENNSYLVANIA, STROUDSBURG

July 26-28

Tenth Annual State Craft Fair sponsored by the Pennsylvania Guild Craftsmen at East Stroudsburg State Teachers College.

RHODE ISLAND, NEWPORT

July 3-28

Small sculpture included in the 46th Annual Exhibit sponsored by the Art Association of Newport, 76 Bellvue Ave.

VIRGINIA, VIRGINIA BEACH

July 11-15

Second Annual Boardwalk Art Show, an exhibit and sale sponsored by the Virginia Beach Art Association.

WYOMING, DUBOIS

July 27-August 4

Ninth Annual Exhibition of the Wind River Valley Artists' Guild. Media include sculpture.

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• a CM exclusive

Photos of the two recent hobby shows at Asbury Park and Chicago. The CM camera brings you exclusive close-ups of winning pieces at the recent *Eastern Ceramic Hobby Show* and the *Great Lakes Ceramic Hobby Exhibition*.

• also featured

F. Carlton Ball gives CM readers an exclusive on-the-spot report of "one of the most significant craft meetings of this century." Watch for his summary of the June meeting of the American Craftsmen's Council at Asilomar, this country's first nationwide conference of craftsmen—

in the August issue of

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AMONG OUR AUTHORS:



■ The most recent feather in the cap of **A. William Clark** is a first prize for mosaics in the 1957 Wichita Decorative Arts and Ceramics Exhibition. He won the prize for his sparsely arranged design of blue, orange and green ceramics set in cement. He also

has exhibited in the Syracuse Ceramic National, the Miami National and local and regional shows.

Currently he is experimenting with earthenware—"trying to make some pots which suit me, using the materials the State of New York provides for my students." A graduate of Alfred University, he received his master's degree from Cornell University.

■ **Oppi** (pronounced Ah-pee) **Untracht** loves to travel and is addicted to crafts in his role as writer, photographer, craftsman and collector.

As a writer-photographer, Oppi's pen and camera produce articles such as this month's "Glaze Intaglio Technique." As a craftsman, Oppi is at home with enameling (which he likes best), jewelry-making, weaving, stage design, oil painting, layout, and other artistic endeavors.

Working in a basement studio, his productions find their way into important exhibitions such as the Ceramic National and Designer-Craftsman U.S.A., as well as the annual shows of leading New York ceramic organizations.

This month, Oppi departs for India—"on a Fulbright Grant, to photograph the techniques of the contemporary crafts. I will be gone for more than a year, traveling to those lands with the exotic names . . ."

Oppi doesn't take leave of absence from CM, however; he leaves behind six completed manuscripts, to the delight of the editors—and we're sure, the readers, too.

FOUNDER OF SYRACUSE NATIONAL RETIRES POST AS MUSEUM DIRECTOR

Anna Wetherill Olmsted, director of the Syracuse Museum of Fine Arts and founder of the biennial **Syracuse Ceramic National**, retired as museum director on July 1.

Having served the museum for 27 years, including 25 years as director, Miss Olmsted will continue her association as Curator of Decorative Arts, in charge of the Ceramic National. Known originally as the "Robineau

Memorial," Miss Olmsted founded the competitive exhibition in 1932, in memory of **Adelaide Alsop Robineau**, internationally-known Syracuse ceramist. Under Miss Olmsted's leadership the Ceramic National has grown to become the ranking competitive event in its field.

Begun with two \$50 contributions—one from Miss Olmsted's own pocketbook—prizes for



Anna Olmsted

the 19th Syracuse Ceramic National in 1956, totaled \$3,200.

Besides handling the endless details of the Ceramic National, Miss Olmsted has edited the museum's **Bulletin** and managed its publicity, with the exception of the ceramic show. In addition, she has personally assembled all the changing monthly exhibitions until recently, when she has had the assistance of an exhibition committee.

Miss Olmsted will be succeeded as director of the museum by **William Hull**, a native of Pomeroy, Wash. A graduate of Washington State College, he later attended the University of Mexico. Closely identified with the Syracuse Museum for a number of years, Mr. Hull has served as chairman of the Syracuse Ceramic Committee for the Ceramic National since 1952. He is an authority on contemporary ceramics and on Oriental pottery and porcelains.

A HELPING HAND: Under the leadership of **Bea Cerny** and **Hazel Hurley**, studio operators at the recent **Great Central Ceramic League** meeting in Chicago began the **Gladys Workman Fund for Boswell Mineral Springs Hospital**. About \$52,000 will be needed to convert Boswell Mineral Springs into a rehabilitation hospital for crippled children. The hospital will care for children of all colors and creeds after they have undergone surgery in other hospitals. It would seek to rehabilitate them so they might live active, normal lives.

The fund was initiated in appreciation for the time Gladys Workman has donated to the studio operators. Donations to the fund

(Please turn to Page 34)

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Letters

(Continued from Page 4)

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lief that the reason most recent research-
ers had failed to achieve a successful du-
plication of terra sigillata was to be found
in their use of much too complicated
methods. He felt that they had overlooked
the fact that the ancient Greeks and Ro-
mans necessarily must have used a very
simple method, since they lacked the
knowledge of modern chemistry.

JOY THOMPSON
Pasadena, California

READERS SAY . . .

Dear Editor:

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I have almost every issue of CM since
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what do you do but start including some
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etc.

I realize that you must include articles
for people with all kinds of interests and
don't expect to find every article tailored
to my special needs. However, ceramics as
a whole has developed so rapidly in the
past few years that I think the need for
more advanced articles and more tech-
nical advice has also grown in proportion.

This is my first "letter to an editor"
and probably my last but I feel strongly
that the amateur or semi-professional
craftsman or artist, if you will, needs ad-
vice and help and we are not all fortune-
ate enough to be able to attend classes
which would give us such instruction.

CM has a duty to perform, these ama-
teurs need articles which will interest as
well as inspire them to do better, more
advanced work.

If you keep your teaching level low, no
one will benefit. Raise your standards and
you will be helping untold numbers of
people to develop a better understanding
of good technique, good design and an
appreciation of really beautiful pottery.

MRS. MARY A. MILLER
Fort Howard, Md.

Dear Editor:

I have only been a subscriber to CM for
one year and I enjoy it as it is. Naturally
when CM arrives, there are some articles
in which I am more interested than others;
at least for the present. But before long
I find myself referring to an article in
a back issue which I passed by lightly
the first time. I save all my copies of
CM and find them an excellent reference
library.

MRS. WALTER LADE
Kearney, Neb.

HELP WANTED

Dear Editor:

We have tried unsuccessfully to have
our personal copyrighted sketches made
into colored watermount decals and now
ask your help . . . We are told it can be
done but even Mary Groh's Decals can't
help! We are a cloistered Order of Bene-
dictine nuns and ceramics is part of our
means of support—so you can readily see
how important this information is to
us . . .

SR. MARIA JOSEPH, O.S.B.
Bethlehem, Connecticut

◆ Readers who can offer helpful sugges-
tions may contact Sr. Maria Joseph at the
above address.—Ed.

Ceram-Activities

(Continued from Page 33)

may be addressed to the Gladys Workman
Fund for Boswell Springs Hospital, c/o Great
Central Ceramic League, 10128 S. Rhodes
Ave., Chicago, Ill.

EASTERN HOBBY SHOW: A pair of matched
porcelain vases, 19½ inches high, were pre-
sented to Mrs. Robert E. Meyner, wife of
New Jersey's governor, at the recent Fifth



Annual Eastern Ceramic Hobby Show at
Asbury Park. Given by Ceramic Leagues,
Inc., the mold for the vases was destroyed,
in Mrs. Meyner's presence, following the pre-
sentation. Decorated in overglaze, the vases
required 10 firings.

FIRST ANNUAL SHOW: The Wichita Cer-
amic Art Society recently held its first annual
hobby show at the Kansas National Guard
Armory in Wichita. Entries in the show were
judged on the basis of good design, simpli-
city, originality, color harmony, saleability
and correct selection of category. Among
the winners are William L. Pete, hand model-
ing; Russell Jeffries, wheel work; Dorothy
Reed, underglaze; and Rhea Astle, enameling
on metals. Edna Florenz Mueller received the
"best of show" award, while Mary Levin
was honored for the "most unusual of show."

CERAMIC HOBBYIST GUILD: The Ceramic
Hobbyist Guild of Greater Cleveland recently
presented sizeable donations to the Golden
Age Center and the Children's Aid Society.
The organization which has just completed
its first year, has almost 300 members. New
officers installed at a recent meeting are
Mrs. Joseph Beer, president; Mrs. Edward J.
Kinzer, first vice president; Mrs. Lillian Unger,
second vice president; Mrs. Stephen Nemeth,
recording secretary; Mrs. John Tomasch, cor-
responding secretary; and Miss Caroline Gu-
cien, treasurer.

STUDIO OPERATORS ORGANIZE: In order
to learn new methods and techniques in
ceramics, studio operators in West Virginia,
Kentucky, and Ohio have formed the Tri-
State Ceramic Association. With 18 charter
members, the organization holds monthly dis-
cussions at various members' studios. Officers

(Please turn to Page 35)

CERAMICS MONTHLY

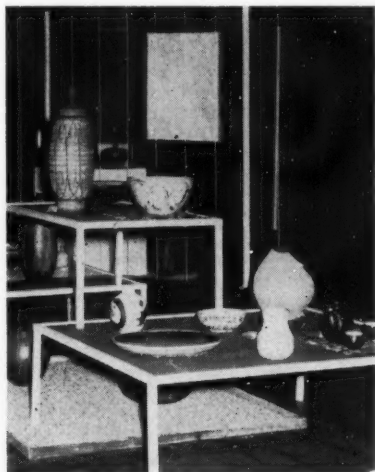
Ceram-Activities

(Continued from Page 34)

of the new group are **Maida Ham** of Farmers, Ky., president; **Nell Adams** of Ashland, Ky., vice president; and **Helen Rollins** of South Charleston, W. Va., secretary-treasurer.

MICHIANA REGIONAL CERAMICS EXHIBITION: Inexpensive materials were used to create a natural setting for groupings of pottery, sculpture and enamels at the recent **Fifth Annual Michiana Regional Ceramics Exhibition**. Sponsored by the South Bend Art Association, **Harold Zisla**, director; the May show was set against a background of burlap, weathered wood, cinders, gravel, wood chips, colored cardboard, and screens of matchstick and bamboo. Interspersed with the ceramics and enamels were 20 paintings by Philadelphia artists which added variety and charm to the show.

The 114 works exhibited were chosen from 187 pieces submitted by 69 craftsmen of Michigan and Indiana.



Charles Lakofsky, instructor of ceramics at Bowling Green University, Bowling Green, Ohio, judged the show and awarded \$500 in prizes. **Marie Woo** of Ann Arbor, Mich., was awarded two first prizes: \$50 for a tea set, and \$30 for a stoneware bottle. **Ki Nimori** of Indianapolis, Ind., received \$25 for a sculpture portrait. Merit awards in enameling were given to **Ruth Gibson**, Fort Wayne, Ind.; and **Sister Marie Rosaire**, St. Mary's College, Notre Dame, Ind. In addition to the 16 merit prizes, seven purchase awards were given.

PENNSYLVANIA STATE CRAFT FAIR: The **Pennsylvania Guild of Craftsmen** will hold its 10th annual fair July 26-28 at East Stroudsburg State Teachers College, Stroudsburg, Pa., in the heart of the Pocono Mountains vacationland. Craftsmen may display and sell their work at the fair. In addition to a juried exhibit, Pennsylvania craftsmen will demonstrate their skills in throwing on the wheel, enameling, and other crafts.

MARYLAND REGIONAL EXHIBITION: More than 100 artists were represented in the recent Maryland Regional Exhibition for Artists and Craftsmen at the **Baltimore Museum of Art**. Fifteen prizes, totaling \$1,125, were awarded. Several of the ceramics entries are shown. Back row (l to r) gray vase by Cile



Mercer, stoneware vase by Alexander Giampietro, and vase—brush iron over celadon—by Olin Russum; front row (l to r) tan and gray bowl by Cile Mercer (\$25 award), wax resist gray, brown and white pot by Lucinda Primrose, and stoneware bowl by Sonia Gordon.

"**SEATED WOMAN**" and three other sculptures by **Gerd Utescher** of Doylestown, Pa., recently won the **Philadelphia Art Alliance Prize** of \$200. The group of four sculptures



were exhibited in the "Trends in Philadelphia Sculpture" competition which ended June 9. "Seated Woman" is executed in terra cotta. The three others are of bronze.

Ceram-Activities will print news about people, places, and things of interest to CM readers. Send your information and glossy photos to the attention of the editor.

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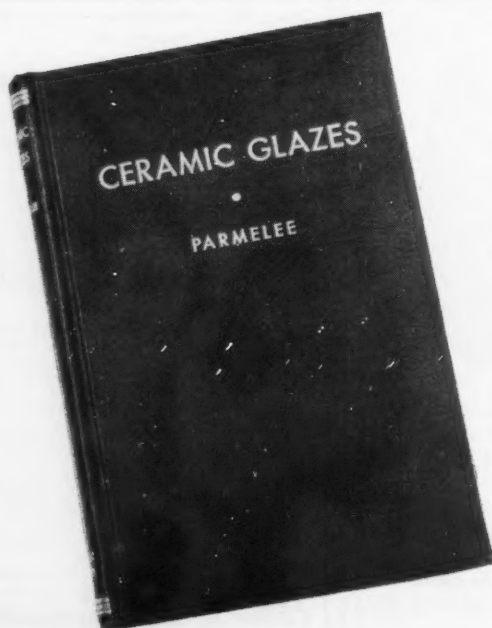
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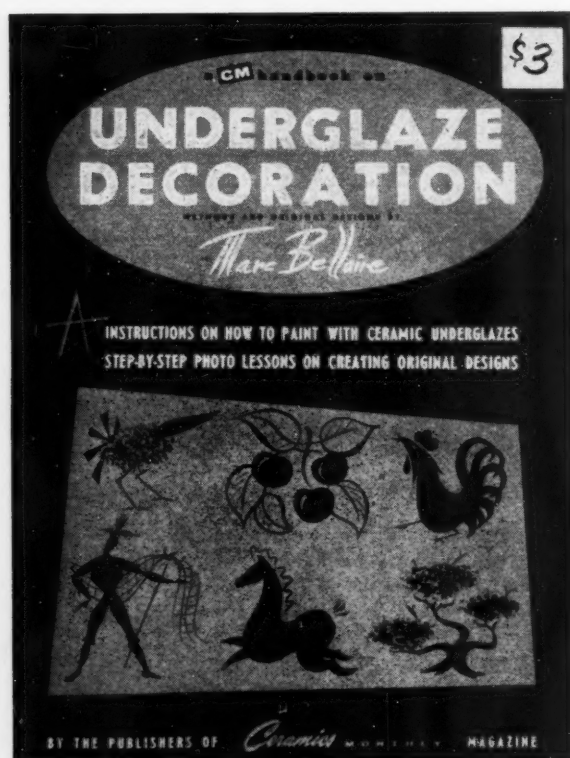


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